MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS
HELD IN WASHINGTON, D. C., FEBRUARY 3, 1938.

The fifth meeting of the Commission of Fine Arts during the fiscal year 1939 was held in Washington, D. C., February 3, 1938. The following members were present:

Mr. Clarke, Chairman,
Mr. Mayer,
Mr. Borie,
Mr. Pegler,
Mr. Lamb,
Mr. Manship,
also L. P. Cammerer,

Executive Secretary and Administrative Officer.

The meeting was called to order at 1:30 P. M.

1. APPROVAL OF MINUTES OF PREVIOUS MEETING: The Minutes of the Meeting held January 14, 1938, were approved.

2. NEW PIANO FOR THE WHITE HOUSE: Mr. Clarke reported that a few days ago he and Mr. Lamb called on Mr. Gugler, who is collaborating with Mr. Dunbar Beck and Mr. Albert Stewart, sculptor, in designing a new piano which the Steinway Company is placing in the White House. Mr. Gugler wanted advice as to the box so that the Steinway Company can proceed with the instrument. Mr. Clarke said he and Mr. Lamb approved the box and that Mr. Manship had seen it. There will be paintings on the sides of the piano and the legs will be carved. Mr. Clarke said that after the inspection he wrote to Mr. Gugler as follows:

January 2[illegible], 1938.

Dear Mr. Gugler:

Mr. Lamb and I were very much pleased with the progress that you have made in collaboration with Messrs. Stewart and Beck in connection with the design for the piano to be manufactured by Steinway and Sons for the White House. I regret that it was not possible for the other members of the Commission to see your models. I understand, however, that Mr. Manship has already viewed the work and accordingly he has written me a letter to the effect that it meets with his approval as far as it has gone.

Therefore, you may proceed to advise the [illegible] that the size and shape of the box is satisfactory to the Commission of Fine Arts. This will make it possible for them to proceed to manufacture the instrument and then at a later date, when the sculptor and the painter have proceeded further, we shall be glad to meet at your office to give approval to the other elements.

Sincerely yours,
(Signed) Gilmore D. Clarke.

The Commission generally endorsed the letter. However, Mr. Lamb said: "There is one reservation I would like to make about the piano. The painting is fine and I like the idea he has of a triangular screen, of which he has made a decorative feature, in place of the usual stick to hold up the lid, but the legs are not so successful--they seem heavy."

Mr. Manship was asked to give his opinion as to this criticism and he agreed with Mr. Lamb about the legs but thought they seemed thick because of the fact that they are now just blocks but that when they are carved they will scale down and will be all right. Mr. Clarke suggested that a clay model be made of the legs, but was assured by Mr. Manship that by next time the legs will be carved. He said: "I like the idea of using an eagle for the legs--it is the sort of customary thing on consoles and is appropriate to the White House. The scale is generous and on the whole it is an interesting way of designing the legs." Mr. Clarke suggested that Mr. Manship keep in touch with Mr. Gugler concerning the matter.

3. EXHIBITION OF PAINTINGS FOR THE SAN FRANCISCO FAIR: Mr. Clarke brought to the attention of the Commission a letter received from the Department of State submitting a memorandum from Ambassador Phillips, American Ambassador at Rome, on the subject of a proposed exhibition of Italian paintings for the San Francisco Fair in 1939. Mr. Clarke said: This letter is a request from the State Department for an opinion by the Commission as to a request received from the people in San Francisco who want to have an exhibition of Italian

paintings. The Italian Government through the State Department has expressed a desire to send over a collection to the San Francisco Fair if the State Department will arrange to have an exhibition of Italian paintings in the United States at an Exposition in Italy in 1941. The State Department asks the cooperation of the Commission of Fine Arts. Personally I do not see how we can help at all. Since in many instances the Italian Government owns the paintings in the Italian galleries, it is easy for it to arrange an exhibition. If the Association of Museums in this country would assume the responsibility that might solve the problem. Mr. Borie felt it was all a personal matter in effect as practically all the pictures in this country belong to individuals. He said: "At the Chicago Fair most of the pictures came from citizens of Chicago. Our institute went around personally and collected the pictures for loan."

Mr. Manship said: Having no Department of Fine Arts that could do this work, the Department of State is looking to the Commission as the Government body suited to do the job for them. I think in any way the Government takes an interest in the arts, so much the better." Mr. Borie suggested that the tone of the letter to the State Department be to the effect that the Government has no machinery that can do just this very thing--a simple matter to any European Government. There is nothing in this country that corresponds to the same function of the Italian Government but the Commission of Fine Arts has neither the power nor the authority, nor has any other Department of the Government.

Mr. Savage was asked for his views and he said it would be a fine thing if we could get such pictures in exchange from Italy, but, of course, we have no ownership in them over here. "The only way this can be done," he said, is

for officials of the San Francisco Fair to write to museums and individuals asking for loan of the paintings. (Exhibit A and A-1)

4. GOVERNMENT PRINTING OFFICE PLANS, ANNEX 3: Mr. Clarke brought to the attention of the Commission for their information a set of blue prints received from the Supervising Architect's office, of the plans for a limestone building at the corner of North Capitol and H Streets, Government Printing Office Annex 3, which were approved by the Commission of Fine Arts on March 26, 1937.

These plans provide for facing the old red brick Government building adjacent to the larger building with limestone. The secretary reported that during the debate on the Treasury Department appropriation bill recently the item of $7,000,000 proposed for the building was stricken out in view of the objection raised by Representative Crowe to the use of brick in place of the stone indicated in the approved plan. Mr. Shepley said the Treasury Department has asked for bids for a limestone building and for a brick building based on the plans and it was found that the limestone building would cost $10,000,000 whereas the brick building would cost $7,000,000. Mr. Shepley said further that Mr. Simon's office is now making plans for a brick building at the corner of North Capitol and H Streets and that the building will be designed to be in harmony with the old building adjacent to it.

5. DESIGN FOR HOTEL AT FIRST AND D STREETS, N. E.: Consideration was given to a design submitted by Mr. E.W. Dreyfuss for a restaurant building adjacent to the Plaza Hotel and to the Union Station Plaza at First and D Streets, N. E. The building would be one story in height with provision for dining on the roof. There would be no projection over the building line excepting for a small marquee at the entrance. It was intended to use vitrolite, plate glass, and structural glass bricks for the exterior. The building would extend 76 feet along D Street and 39 feet along First Street. Later on five or six stories would be added

for hotel accommodations. The new building would take the place of an old three-story house on the site; this house is now used as a restaurant by the Plaza Hotel. The secretary had sent prints of the design to each of the architect members of the Commission for consideration prior to the meeting.

The Commission considered the design. Mr. Clarke said he thought the building should be faced with limestone in view of the importance of the location near Union Station and the architect members of the Commission agreed with him. Also it was suggested that the Commission should see a design for the entire building before giving approval to a one-story structure. The Commission felt the building ought not to be so modern in its style. Mr. Lamb drafted the following statement embodying the criticisms made by the Commission:

> The Commission feel that the extreme commercial appearance of this design will be out of harmony with the present and future development of Union Station Plaza and suggest that a light stone be substituted for the black structural glass, carrying wide piers down between the windows; and that the sign is too large and should be reduced in importance.
>
> The Commission would also request a sketch showing what is suggested for the future additional stories.

A letter containing these criticisms was sent to Mr. Dreyfuss. (Exhibit B)

6. SCULPTURE FOR THE APEX BUILDING: Mr. Edward B. Rowan, Superintendent of the Section of Painting and Sculpture, submitted two models by Michael Lantz, sculptor, of New Rochelle, New York, for proposed sculpture to flank the east end of the Apex Building. He also submitted a memorandum pertaining to these models. (Exhibit C)

Mr. Manship, one of the jurors elected by the artists, reported that there were 494 models submitted by 247 artists. The other two sculptors selected by the artists as jury members were Mr. Lee Lawrie and Mr. Weinman, former sculptor members of the Commission. The amount of money available for the statuary is $45,000. The statues represent a man (symbolizing the Federal Trade Commission)

curbing a horse (symbolizing trade). The statues will be 17 feet long, 7½ feet wide and 15 feet high. It has been proposed to carve them in limestone although the actual stone to be used is to be determined somewhat later. The statues will be 21 feet back of the east front of the building. Mr. Manship considered this location unfortunate because the statuary will be silhouetted against windows. The pedestals, which are of granite, have already been set in place.

The Commission expressed their appreciation of the selection made by the jury and approved the models. A report was sent to Mr. Rowan accordingly. (Exhibit C-1) It is understood that the sculptor will now proceed with the next size models on the scale of three inches to the foot.

7. GREAT PLAZA PLAN: Mr. Clarke brought to the attention of the Commission a blue print of the Great Plaza Plan with a letter he had received from Hon. Frederic A. Delano, Chairman of the National Capital Park and Planning Commission, as follows:

January 24, 1938.

My dear Major Clarke:

I am sending you herewith prints of a revised study and cross sections for the road and parking area around the Great Plaza of the Triangle development.

As you know, this Commission is keenly interested in providing as large an area for automobile parking in the Great Plaza as can be had without serious interference with the aesthetic development of the area.

There are now 1400 cars parking in the plaza area, 138 in the Department of Commerce Building, and 78 in the Post Office and Department of Labor, or a total of 1616 cars. In the buildings immediately surrounding the Great Plaza, exclusive of the District Building, the Government has 12,150 employees.

The enclosed study will provide parking space for about 200 cars. With the Commerce Building and other available space, parking for a total of 416 cars will be provided. While this will be entirely inadequate for the more than 12,000 employees in these buildings, it is felt that at least this much parking space will be essential to

provide for official cars, key men, and persons having business in the buildings. All of the curb space on the surrounding public streets is limited to one hour parking.

The study herewith presented is predicated on the two rows of trees on either side, located in their proper relation to the pediments of the buildings at the east end. These locations were taken directly from the Procurement Division's latest print.

The National Capital Park and Planning Commission at its meeting on January 14, took the following action in regard to the attached study: "Motion unanimously carried that Plan No. 1.6-119 be referred to the Fine Arts Commission and Procurement Division as the suggestion of this Commission for development of the Great Plaza."

It is hoped that the Commission of Fine Arts can join with this Commission in recommending some plan along the lines of the enclosed study to provide parking for about 200 cars which it is felt is necessary for the efficient operation of the Department occupying the surrounding buildings.

Very truly yours,
(Signed) Frederic A. Delano.

Mr. Clarke said the plan does not altogether embody the recommendations he had made but it did correct certain bad features in a plan the Commission had seen a few weeks ago and he was ready to accept this plan which contemplates an outer roadway- 35-40 feet in width for the parking of official cars. Mr. Clarke suggested temporary paving of amiesite; also widening the island to ten feet for the third row of trees; and omitting the parking space for four cars on each side separated from the larger parking spaces, requiring a slight rearrangement of the curb lines. He pointed out that the plan provides for trees which will screen the cars.

Mr. Louis Simon, Supervising Architect, was present during the consideration of the plan and said his office would approve the plan. Thereupon it was decided that Mr. Clarke should bring the plan to the attention of the National Capital Park and Planning Commission in the afternoon for their approval. This he did and that Commission approved it with the changes suggested by the Commission of Fine Arts.

A letter of approval was thereupon sent to Mr. Simon. (Exhibit D) A letter was also sent to Mr. Delano. (Exhibit D-1)

8. THOMAS JEFFERSON NICKEL: The secretary brought to the attention of the Commission a copy of a program of competition which is being conducted by the Section of Painting and Sculpture for a Thomas Jefferson five-cent piece. The competition is nation-wide and will expire April 15. (Exhibit E)

9. THOMAS JEFFERSON MEMORIAL: Under date of January 26, 1938, the following letter was received from Hon. J. Boylan, Chairman of the Thomas Jefferson Memorial Commission, submitting revised designs for the memorial:

Dear Mr. Clarke:

At a meeting of the Thomas Jefferson Memorial Commission held on January 25th, it was decided that sketches of the modified plan for the memorial be submitted to your Commission for their consideration.

These plans will be in your hands the latter part of this week.

May we ask that you call a meeting of your Commission as soon as possible to consider them and report to this Commission?

Appreciating your cooperation in this matter, I am

Very sincerely yours,
(Signed) John J. Boylan,
Chairman.

At the request of the Chairman, the Secretary, prior to the meeting, had sent copies of the designs to each member of the Commission. The designs consisted of the following: Scheme E, a pantheon, Scheme F, an open circular colonnade with statue in the center, Scheme G, a statue flanked by peristyles. After receiving his set of plans, Mr. Moore replied as follows:

Plans received too late to reply for meeting. Much prefer open treatment plans omitting flanking buildings. Am opposed to any structure in axis.

Scheme E. Since the pantheon scheme was at previous meetings deemed to be unsuitable for the location, it was therefore not considered further.

Scheme F. The open circular colonnade with statue in the center, appeared too much like a pantheon without a roof. This design was disapproved.

Scheme G. The Peristyle Treatment. The parti was similar to that designed by the office of John Russell Pope for the Theodore Roosevelt Memorial in 1925. Scheme G provides for a statue at the center flanked by two semi-circular colonnades. It provides an open treatment of the principal axis. The Commission favored this parti but felt Mr. Eggers had thus far no more than suggested it. Mr. Borie felt that the rows of columns at the sides should be retained but that the sculptural point of interest in the center should be left undetermined and made the subject of a competition.

Mr. Manship said Scheme G brings to mind the Piazza of St. Peters with the columns by Bernini at the sides, the Egyptian obelisk in the center and the fountains flanking the obelisk. Mr. Manship said the plaza is a remarkable composition and it does have a definite axis. The scheme presented by Mr. Eggers shows a statue lower than the columns. The Commission felt a sculptured motif at the center might well be left open to competition. The Commission thereupon agreed upon a parti as suggested by Scheme G, which would leave the 16th Street axis more or less open and provide a central sculptured motif flanked by semi-circular colonnades at the sides.

The Commission approved the new location suggested for the memorial, that is, approximately 300 feet south of the south bank of the Tidal Basin on the axis of 16th Street.

Thereupon Dr. Fiske Kimball, a member of the Thomas Jefferson Memorial Commission, accompanied by Mr. Eggers and Mr. Young, of the office of John Russell Pope, appeared before the Commission for a discussion of the designs. Dr. Kimball was present to represent Mr. Boylan. Dr. Kimball said:

"At a meeting of the Thomas Jefferson Memorial Commission held on January 25, to which you (Mr. Clarke) were invited, there was an open discussion of the designs. Mr. Caemmerer came and very ably presented the views of the Commission of Fine Arts as set forth at the meeting of the Commission last September. Mr. Delano was there representing the National Capital Park and Planning Commission. Then followed an executive session. It was particularly at that time that the actual discussion of the alternate designs took place.

"Now let me give you the background. It is that everyone wants to get going immediately--the President wants to get going. He has been President for five years and the Thomas Jefferson Memorial Commission has been in existence for three years. Now the President would be satisfied with something very simple, just to get the memorial started. My view was we must get the three Commissions, namely, the Thomas Jefferson Memorial Commission, the Fine Arts Commission and the National Capital Park and Planning Commission, to agree on a design in order to overcome the opposition. We had internally a great problem to agree as to the site. Congress temporarily at least has turned down the site at the Tidal Basin and Mr. Boylan has been quite ready to give it up. At the meeting last week we swung sentiment around again for the site south of the Washington Monument. Yet the members of the Jefferson Memorial Commission still prefer the pantheon design. I will read to you the resolution which was adopted:

RESOLUTION

> That, scheme X just approved by the Jefferson Memorial Commission be submitted officially for opinion to the Commission of Fine Arts and the National Capital Park and Planning Commission. In such submission, we would also request their opinion on alternate suggestions that have been made including the proposition of a monument in the center of Mall opposite the Archives Building.
>
> The schemes Y and Z (embodying suggestions by members of the Fine Arts Commission), received due consideration by members of the

Jefferson Memorial Commission, but they believe the Pantheon Scheme to be more suitable, and request that the Fine Arts Commission give due weight to their opinion.

The schemes referred to in the Resolution as X, Y and Z, are as follows: X refers to the pantheon marked on the design as Scheme E; Y is the open colonnade marked as scheme F, and Z is the peristyle treatment marked as Scheme G.

The Commission disapproved the suggestion to place a memorial to Jefferson in the center of the Mall.

Dr. Kimball said the Thomas Jefferson Memorial Commission is strong for the pantheon and it will take some other very good design to make them change their opinion. However, Dr. Kimball said, while he personally likes the pantheon he would accept such a modified scheme as the Commission of Fine Arts would agree to.

Thereupon Mr. Clarke spoke for the members of the Commission of Fine Arts, saying: We have been considering the revised designs since they arrived and we had a short discussion about them this morning. I think I express the views of the Commission when I say that we feel about the same as we felt before with regard to the pantheon. I do not see how we could conscientiously as individuals or as a group give approval to the pantheon because in our own hearts and souls we believe it is not the thing to use. Now I do not say that another Commission of Fine Arts consisting of different individuals would think differently but here we are and constituted as we are we feel the pantheon is not the thing that should be on the south axis even though the Park Commission of 1901 placed a pantheon there. When we looked over the designs we took into consideration the old L'Enfant Plan and we noted that the plan shows no land south of the Washington Monument site. The Park Commission of 1901 suggested

in their plans a memorial to the Founders of the Republic at a location south of the Washington Monument site, to balance the White House on the north. Now we are conscious of the fact that your Commission and our Commission are being watched with critical eyes as to what will be recommended for the location in question. We have come to the conclusion that the axis should be left open as is shown in Scheme G, the peristyle treatment. While we do not subscribe to that design, in every detail, we do feel that parti could be developed in a very satisfactory manner to this Commission. We think the time is coming after a period of years when the railroad will no longer be there. This monument could be made to scale with the White House. We should also note that the Park Commission of 1901 planned not only for a memorial but also for surrounding buildings. Whereas if a design such as Scheme G is adopted, it is most certain buildings will never be built adjacent to it. Our sculptor member, who is here, points out that the sculpture for this memorial should be given particular study and that there are possibilities of making it a very fine thing. That is as far as we have gone. We are agreed on a location now proposed, which is about 600 feet further south of the Tidal Basin on the axis of 16th Street. Some attention would have to be given to the traffic situation in the locality.

Mr. Shepley pointed out that the statue designed by Mr. Eggers is too small, that it should be as high as the columns but in that event it would be a huge monument.

Attention was again called to the design of the Roosevelt Memorial submitted in 1925, which Scheme G resembles. Mr. Manship again pointed out that the scheme of the colonnade at the outside brings to mind the piazza of St. Peters with its obelisk in the center. Mr. Lamb objected to the pantheon because on that site it would be another Lincoln Memorial. From a distance it would look very much

like it. "I feel it is necessary to create something that will not have bulk or mass but will open out to the river. With all due apology to Mr. Eggers, I do not think Scheme G altogether presents the idea. The railroad bridge is an eyesore and will have to be screened for the present."

Mr. Clarke said Scheme G is different from anything in Washington. He said: "We are anxious to have the cross axis developed because it must be settled before anything can be done with the Washington Monument Grounds. Dr. Kimball expressed regret that the Commission of Fine Arts had so decidedly changed its opinion as to the pantheon design. He said the design had been before the Commission for a long time and Mr. Moore was frequently invited to meetings of the Thomas Jefferson Memorial Commission when the pantheon was considered. The site south of the Washington Monument had always been preferred by the Commission and the Commission had always recommended that site for a memorial. Now the Commission has changed its views with reference to the design entirely."

Mr. Clarke replied that he did not speak for Mr. Moore but he could say that as a member of the Commission for the past six years the plans for the Thomas Jefferson Memorial were not officially submitted by the Thomas Jefferson Memorial Commission until March of last year. "The Commission has expressed a desire to see the site south of the Washington Monument developed but as matters stand today we are not carrying out the scheme of the McMillan Park Commission for that location. We are considering the design of a memorial on ground south of the Tidal Basin and in the light of present day conditions we must consider the design with reference to the location."

Dr. Kimball admitted that there was a long delay in submitting the designs officially to the Commission of Fine Arts and that this was due to the fact

that the Thomas Jefferson Memorial Commission could not make up its mind as to a location. He continued: "Now they are agreed on the site south of the Washington Monument. At the meeting last week a miracle happened in this respect. Senator Thomas wanted the memorial at the end of East Capitol Street; Senator Lonergan wanted it on the south side of the Mall and Senator McNary wanted it on land, but finally we achieved unanimity for the site south of the Washington Monument." Then Dr. Kimball asked how long it would take to complete revising the design. Mr. Eggers replied that it would require approximately two months.

A further discussion of the memorial designs was taken up at a joint meeting of the National Capital Park and Planning Commission and the Commission of Fine Arts in the afternoon. A copy of the minutes of that joint meeting will be sent to the members.

A brief statement of the views of the National Capital Park and Planning Commission was sent to this Commission. (Exhibit F) Both Commissions agreed on the site mentioned in the memorandum.

A report giving the views of the Commission was sent to Congressman Boylan. (Exhibit F-1)

(Mr. Clarke arranged for a special committee meeting at the Century Club on Saturday, February 5, for the purpose of considering the Thomas Jefferson Memorial with Congressman Boylan. Mr. Clarke sent a memorandum concerning that meeting to the members of the Commission. (Exhibit F-2)

10. FREER GALLERY OF ART PURCHASES: Mr. Clarke called attention to a letter he had received from Dr. C. G. Abbot, Secretary of the Smithsonian Institution, as follows:

January 20, 193[illegible].

My dear Sir:

Doubtless you recall that the late Mr. Charles L. Freer, founder of the Freer Gallery of Art, required in his Will that,

in the future, prospective purchases for his collections should be approved by the Commission of Fine Arts. This duty was accepted by the Commission, and has been fulfilled from time to time since 1921. In the past, as a rule, the required approval of the Commission was given by their Chairman, Mr. Moore, whose residence in Washington made it most convenient both for the Commission, I believe, and for the Freer Gallery, I know, that the Commission should act through him in this connection.

Now, however, it is my understanding that you do not live in Washington and thus are not always available, while the Commission itself meets at uncertain intervals, and is, perhaps, even less likely than you to be available when the Freer Gallery is in need of their judgment.

Under these circumstances, I venture to suggest the propriety of your permitting the Freer Gallery to be informed somewhat in advance of the meetings of the Commission of Fine Arts, and the great convenience that would accrue to the Gallery in an emergency if you could see fit to delegate to some member of the Commission living in Washington, the authority to act for the Commission regarding purchases for the Gallery, as Mr. Moore was always ready to do heretofore.

Very truly yours,
(Signed) C. G. Abbot,
Secretary.

Gilmore D. Clarke, Esq.,
Chairman,
The Commission of Fine Arts.

The Commission discussed the matter. The secretary stated that in the past the Freer Gallery has called on the Commission for advice not more than five or six times a year and that Dr. Lodge, the Curator, could be notified in advance of the date of meetings of the Commission. Mr. Manship agreed to come to Washington on special occasions when a report is desired immediately with reference to objects to be purchased for the gallery. The Commission expressed their appreciation of Mr. Manship's willingness to do this. The secretary was requested to notify Dr. Lodge regularly as to the dates of meetings.

The Commission visited the Freer Gallery at noon and inspected the objects Dr. Lodge proposes to purchase for the gallery. These were listed in a report,

which was approved by the members of the Commission and signed by the Chairman. (Exhibit G) Also a letter was sent to Dr. Abbot. (Exhibit G-1; see also G-2)

Dr. Kimball was the guest of the Commission at luncheon at the Hay-Adams House.

The Commission adjourned at 4:00 p. m.

COPY

DEPARTMENT OF STATE
WASHINGTON

January 26, 1938

My dear Mr. Clarke:

The Department of State recently has received requests from the Golden Gate International Exposition, San Francisco, 1939, for assistance in obtaining the loan of certain works of art from the Italian Museums. The American Embassy in Rome has reported that the Italian Government is willing to lend its good offices in obtaining the pictures desired provided that the United States Government can give some form of assurance that it will interest itself in endeavoring to secure a loan of notable American paintings for the Exposition to be held in Rome in 1941.

In conversation with Mr. H. P. Caemmerer, Secretary and Administrative Officer of the Fine Arts Commission, an officer of the Department was advised to write to you asking for your suggestions in this matter. I should be very grateful for any recommendations you might care to make.

You

Mr. Gilmore D. Clarke,
Chairman, Commission of Fine Arts,
Washington, D. C.

EXHIBIT-A

You will find attached copy of the despatch from the Embassy in Rome, mentioned above, and copy of an aide memoire from the Royal Italian Embassy in Washington, which are self-explanatory.

Sincerely yours,

For the Secretary of State:

(Signed) F. B. Lyon

F. B. Lyon,
Acting Chief, Division of
International Conferences.

Enclosure:
From Rome,
December 2, 1937;
From Italian Embassy,
January 25, 1938.

ROME, December 2, 1937.

No. 678

Subject: Golden Gate International Exposition 1939 - Loan of Paintings for Rome Exposition 1941.

The Honorable

The Secretary of State,

Washington.

Sir:

With reference to the Department's circular Instruction of August 27, 1937 (File No. 811.607, San Francisco, 1939/113), concerning the Golden Gate International Exposition, 1939, I have the honor to inform the Department that Dr. Walter Heil, Special Commissioner of the Exposition, while in Rome during the month of October, requested that the Italian Government lend a collection of Italian paintings to the Exposition. The Ministry of Popular Culture has now informed the Embassy that the Italian Government would be glad to accede to this request but on conditions that some form of assurance could be obtained from the Government of the United States that it will interest

itself...

itself in endeavoring to secure a loan of notable American paintings for the Exposition to be held in Rome in 1941 (see Embassy's despatch No. 29 of October 9, 1936). Invitations to participate in this Exposition will be addressed in due course to the various Governments.

Although the Italian Ambassador in Washington is being instructed to discuss this subject with the Department, the Ministry has asked that the Embassy likewise communicate this decision and request of the Italian authorities.

Respectfully yours,

William Phillips.

SR/wrm
860.7

COPY

AIDE-MEMOIRE

Mr. Walter Heil, Director of the Young Memorial Museum of San Francisco, who is organizing an exhibition of fine arts for the Golden Gate International Exposition to take place in San Francisco in 1939, has expressed the desire to obtain from the Italian Government the loan of a certain number of masterpieces of Italian painting (about 50) ranging from the Fifteenth to the Nineteenth Century.

The Italian Government is prepared to consider the possibility of adhering to such request, but, before committing itself to face the elaborate task and the risk involved in such a loan, asks the Embassy to ascertain whether this country would reciprocate the courtesy by allowing Italian masterpieces existing in Museums and Galleries throughout the United States to be loaned for exhibition at the World Exposition to be held in Rome in 1941. As known, in fact, famous Italian paintings are kept in Museums of Washington, New York, Philadelphia, Chicago and other cities.

The Embassy would have recourse to the Department of State in this contingency for its cooperation in favoring such a loan and for the indication of the central institution, if any exists, which would have the possibility of assisting the Embassy in the matter, thus avoiding the necessity for either the Embassy or the local Italian Consulate to make single requests directly to the Museums or other organizations concerned.

The United States Embassy in Rome has been informed by the Italian Government of the foregoing.

Washington, D.C., January 25, 1938-XVI.

C O P Y

February 7, 1938.

Mr. F. B. Lyon, Acting Chief,
Division of International Conferences,
State Department,
Washington, D. C.

My dear Mr. Lyon:

I presented your communication to the Commission of Fine Arts at the last meeting held Thursday, February 3rd.

While we should like to be in a position to assist you to collect important works of art to send to the Exposition to be held in Rome in 1941, the Commission are without authority to function in a capacity to bring this about. The great paintings in this country, as you know, are in private and public collections under the control of many different authorities and, unfortunately, there is no branch of our government which has the power, or authority, to function in a manner to make possible carrying out your request.

The Commission regret inability to be of assistance to you in this matter.

Sincerely yours,

For the Commission of Fine Arts,

(Signed) Gilmore D. Clarke,

Chairman.

EXHIBIT A-1

C O P Y

February 4, 1938.

Dear Mr. Dreyfuss:

The Commission of Fine Arts at their meeting on February 3, 1938, considered your sketch for a restaurant at First and D Streets, N. E., and report as follows:

> The Commission feel that the extreme commercial appearance of this design will be out of harmony with the present and future development of Union Station Plaza and suggest that a light stone be substituted for the black structural glass, carrying wide piers down between the windows; and that the sign is too large and should be reduced in importance.
>
> The Commission would also request a sketch showing what is suggested for the future additional stories.

The Commission also call attention to the fact that in accordance with a law of Congress a building facing Union Station Plaza must not exceed a height of 80 feet.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Gilmore D. Clarke,

Chairman.

Mr. E. W. Dreyfuss,
1524 K Street, N. W.,
Washington, D. C.

EXHIBIT B

TREASURY DEPARTMENT

Washington

FOR IMMEDIATE RELEASE,
Wednesday, January 26, 1938.

Press Service
No. 12-37

The Section of Painting and Sculpture of the Procurement Division announced today that Michael Lantz of New Rochelle, New York, won the competition for two stone sculptures to be placed at either side of the terrace in front of the Federal Trade Commission Building at the apex of the "Triangle", in Washington, D. C.

Mr. Lantz was one of the 247 artists to enter the anonymous merit-system competition which was initiated six months ago by the Section of Painting and Sculpture. The jury which gave him the award was composed of three nationally known sculptors, Lee Lawrie, Paul Manship and Adolph Weinman, who were assisted by the architect of the Federal Trade Commission Building, William E. Parsons.

This jury was selected by an unusual procedure since every artist entering the competition was given the right to send in, with his models, an unsigned ballot giving the names of the jurymen for whom he voted. In other words, the jury was chosen by the competing artists themselves. The three sculptors receiving the largest number of votes are artists of wide experience.

Mr. Lawrie has received many awards, is a member of the leading art associations and has executed a large number of important commissions for various state capitols, universities and other institutions.

Mr. Weinman is also a member of the leading art associations. His works include the frieze for the United States Supreme Court Room and one of the pediments on the Archives Building.

EXHIBIT-C

Mr. Manship was hailed as a leading American seulptor immediately after his first exhibition in America. This followed his studies as a Follow of the American Aeademy in Rome. Like Mr. Lawrie, who has done much monumental seulpture and Mr. Weinman, Mr. Manship is a member of the leading art soeieties and is represented in many museums.

Sueh was the jury whieh the eompetitive seulptors themselves seleeted. It is the first time this proeedure has been used.

After giving Mr. Lantz the winning award the jury seleeted four Honorable Mentions. The seulptors reeeiving these were: Henry Kreis of Essex, Conneeticut, Donald DeLue of New York City, Edmond Amateis of Brewster, New York, and Benjamin Hawkins of New York City. A number of the other sculptors received the eommendation of the jury on aeeount of the distinguished quality of the models whieh they had submitted.

Mr. Weinman, eommenting on the quality of the seulpture brought forth by the anonymous merit-system eompetition said that he had never before seen such an amazingly fine body of sculpture in conneetion with any seulpture projeet --"not in my entire long experienee," he added.

Mr. Lawrie expressed equal enthusiasm for the work he had seen stating that it was "a wonderful lot." Following his enthusiastie eomments Mr. Lawrie seleeted models of twenty seulptures to be submitted to the Board of Design of the New York World's Fair for the Board's consideration.

Mr. Manship was asked whether he thought that the experiment of having the eompetitors themselves seleet their ewn juries had been suceessful. "I think this method is by far the best" he said, adding with a twinkle that "eertainly the artists ean't kick."

Mr. William E. Parsons, the arehiteet of the Federal Trade Commission Building, eomplimented the seulptors who served on the jury and said that he,

personally, was "delighted and impressed by the results of the competition." He added that "a great many of the sculptors showed keen understanding of the architectural problems involved."

The models by Mr. Lantz each depict a heroic work horse being held under control by a powerfully built man. Both horses are in dramatic positions and are clearly designed to balance each other when placed at either side of the terrace on which the completed work will be installed. The action of horse and man in each case is dramatic, the form massive. The members of the jury commented that the models by Mr. Lantz "were designed in the great tradition of stone sculpture."

Michael Lantz was born April 6, 1908. He studied at the National Academy of Design and the Beaux Arts Institute, New York. In the latter school he received first prize for the best composition of the year 1927-28; second place medal Paris Prize 1929-30 and third place medal Paris Prize 1930-31. He has exhibited at the Architectural League and the Pennsylvania Academy. At the present time he is WPA instructor in sculpture in the Adult Education Department at New Rochelle, New York.

The kind of stone in which the full sized groups will be carried out will be left to the selection of the sculptor, but must have the approval of the Director of Procurement. When installed the sculptures will be 17' long by 7½' wide by approximately 15' high.

For this work, including the cost of the stone and cost of installation, the sculptor will receive $45,600.

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C O P Y

February 7, 1938.

Mr. Edward B. Rowan, Superintendent,
Section of Painting & Sculpture,
Procurement Division, Treasury Department,
Washington, D., C.

RE: Federal Trade Commission
Building Sculpture.

Dear Mr. Rowan:

The members of the Commission of Fine Arts were much pleased with the sculpture models prepared by Mr. Michael Lantz and chosen by the jury for the east end of the new Federal Trade Commission Building.

Please accept the Commission's congratulations upon the manner in which the competition was conducted, resulting in a high degree of excellence of submissions by many known and heretofore unknown artists.

The Commission approves the models submitted.

Sincerely yours,

For the Commission of Fine Arts,

(Signed) Gilmore D. Clarke,

Chairman.

EXHIBIT C-1

February 4, 1938.

Dear Mr. Simon:

The Commission of Fine Arts at their meeting on February 3, 1938, approved the design which you submitted for the Great Plaza. It was noted that the plan had been prepared by the National Capital Park and Planning Commission, which Commission has given its approval to the few changes suggested by the Commission of Fine Arts in the design.

I am returning the print to you herewith.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. Louis A. Simon,
Supervising Architect,
Treasury Department,
Washington, D. C.

EXHIBIT D

C O P Y

February 7, 1938.

Hon. Frederic A. Delano, Chairman,
National Capital Park and Planning Commission,
Interior Building,
Washington, D. C.

My dear Mr. Delano:

The Commission of Fine Arts, at a meeting held on February 3rd, considered the revised study for the road and parking area around the Great Plaza of the Triangle development prepared in the office of your Commission. Mr. Louis A. Simon, Supervising Architect of the Procurement Division, was also present.

The Commission approves of the scheme submitted with your letter of January 24th with minor changes intended to further simplify the plan. These changes involve, (1) widening the island for the third row of trees to ten feet, accomplished by moving the border road closer to the buildings, and (2) omitting the parking space for four cars on each side, separated from the larger parking spaces, requiring slight rearrangement of the curb lines.

I am delighted that the scheme for the Great Plaza has been finally developed so as to satisfy the requirements of all parties concerned and I take this opportunity to commend the members of the staff of your Commission for their fine spirit of cooperation.

Very truly yours,

For the Commission of Fine Arts,

(Signed) Gilmore D. Clarke,

Chairman.

EXHIBIT D-1

NATIONAL COMPETITION FOR NEW DESIGN FOR FIVE CENT COIN

OPEN TO ALL AMERICAN SCULPTORS

The Treasury Department, Procurement Division, Section of Painting and Sculpture invites competition for designs for a new five cent coin to be known as the "Jefferson Nickel." This competition is open to all American sculptors.

The competition requirements are that a sculptor entering the competition must submit two plaster models, one representing the obverse and one the reverse sides of the coin.

The sum of $1,000 is to be paid to the winner. The sculptor whose designs win the competition will be required to execute a formal contract with the Treasury Department, agreeing to make any revisions required by the Secretary of the Treasury.

All designs will be judged by the following Advisory Committee who have kindly consented to act with the Section of Painting and Sculpture in judging the competition:

Mrs. Nellie Tayloe Ross, Director of the Mint
Mrs. Sidney Waugh, Sculptor
Mr. Albert Stewart, Sculptor
Mr. Heinz Warneke, Sculptor

The models should not be signed. They should be accompanied by a plain, sealed envelope, enclosing the sculptor's name and address. These envelopes will be carefully numbered when received with the same number as the designs they accompany and will remain unopened until after selection of the best designs. No designs will be considered unless they conform strictly with the foregoing conditions.

Any sculptor may submit as many designs as he desires. Should he submit more than one set of designs he should remember to send a sealed envelope with his address with each entry.

The subject matter must contain on the obverse of the coin an authentic portrait of Thomas Jefferson. On the reverse side the subject matter will be a representation of Monticello, Jefferson's historic home near Charlottesville. In addition to the words required by law to appear on the coin, the coin may contain the inscription, "MONTICELLO", in order to identify the architecture. The coinage laws require that there shall appear upon the obverse side of the coin the word "LIBERTY" and the date "1938", and upon the reverse side of the coin the inscriptions "E PLURIBUS UNUM" and "UNITED STATES OF AMERICA", and the denomination "FIVE CENTS". The coin should also contain the motto "IN GOD WE TRUST". None of the legends or devices are to be abbreviated and should be all in capital letters.

EXHIBIT E

Neither the United States of America nor any officer, agency, agent, or employee thereof shall be liable to the sculptor for the use by any person of any idea, plan, or design, expressed or executed by the sculptor in connection with the work.

Competitors are invited to participate in this competition subject to the condition, in view of the provisions of the laws of the United States, that any and all sketches, designs, molds, models, and the like, made by them in connection with such competition, whether or not submitted, be delivered to the committee by not later than April 15, 1938 so that they may be ultimately delivered to a representative of the Treasury Department for destruction or such other disposition as the Department may see fit to make of them.

The Treasury Department shall be under no obligation to show, exhibit, or preserve any work of the sculptor.

The models in order to be acceptable to the Treasury Department must be of plaster and should not exceed $8\frac{1}{2}$ inches in diameter and should be executed in such a manner as to be suitable for coinage purposes. The background or field should have a slight radius, that is, the background must curve slightly from center to meet the edge of the coin or border. A model with an absolutely flat background would be practically impossible to coin. The extreme depth of relief from the border to the deepest part should not exceed 5/32 of an inch and the highest part of the design should be kept slightly under the level of the border.

The competition will terminate April 15th, on which date the models should have been delivered, carrying charges prepaid, to the Section of Painting and Sculpture, Procurement Division, Treasury Department, Washington, D. C.

If no designs are submitted which are of sufficient merit to justify an acceptance, no contract will be awarded as a result of this competition.

Photographs of a front and side view of Monticello are available and may be obtained by writing to the Section of Painting & Sculpture.

C O P Y

The National Capital Park and Planning Commission has carefully considered the plans for the Thomas Jefferson Memorial this day submitted to us by the Thomas Jefferson Memorial Commission, together with a Resolution by that Commission which reads as follows:

> "That, Scheme 'L' just approved by the Jefferson Memorial Commission be submitted officially for opinion to the Commission of Fine Arts and the National Capital Park and Planning Commission. In such submission, we would also request their opinion on alternate suggestions that have been made including the proposition of a monument in the center of Mall opposite the Archives Building.
>
> "The Schemes 'Y' and 'Z' (embodying suggestions by members of the Fine Arts Commission), received due consideration by members of the Jefferson Memorial Commission, but they believe the Pantheon Scheme to be more suitable, and request that the Fine Arts Commission give due weight to their opinion."

As to the alternate suggestion, which would place the memorial to Thomas Jefferson in the center of the Mall opposite the Archives Building, we are unanimously opposed to this idea. The proportions of the Mall have been carefully worked out to be consistently in scale with the clear vistas between the Capitol and the Washington Monument and between the Washington Monument and the Lincoln Memorial. We are convinced that to insert any satisfactory memorial to Thomas Jefferson in the line of these other great monuments would disorganize the carefully thought out design of the Mall to which the City has adhered since the plan of 1901 was adopted.

As to the site of the Thomas Jefferson Memorial near the Tidal Basin, a location on the North and South cross axis of the Mall from the White House with its center approximately 120 feet southerly from the intersection of the center line of Maryland Avenue with this cross axis is satisfactory to us after the most thorough consideration, as it is, we believe, to the Commission of Fine Arts and to the Thomas Jefferson Memorial Commission.

EXHIBIT F

For any one of the three alternate designs for a memorial "X", "Y" and "Z" now under consideration, we believe that the exact location, which will depend in part on the form of the memorial, can be worked out satisfactorily by the Thomas Jefferson Memorial Commission in subsequent conferences with the National Capital Park and Planning Commission, as to the appearance of the surroundings and as to the related problems of access, traffic and parking, in accordance with the report embodying our general conception of the whole design of this area, dated June 19, 1937, of which a copy was sent to the Thomas Jefferson Memorial Commission.

We are unanimously of the opinion, however, that the architectural base of the memorial should come to the water's edge on its northern side.

Dated: February 3, 1938.

February 5, 1958.

Hon. John J. Boylan, Chairman,
Thomas Jefferson Memorial Commission,
House Office Building,
Washington, D.C.

Dear Congressman:

The Commission of Fine Arts was pleased to meet with the Honorable Fiske Kimball, representing your Commission, in Washington on Thursday, February 3, 1958, to give further consideration to designs for a Memorial to Thomas Jefferson prepared in the office of John Russell Pope. Mr. Kimball read the Resolution unanimously adopted at an executive meeting of the Thomas Jefferson Memorial Commission on January 25th.

Further thoughtful and careful consideration was given to Scheme "X", a Pantheon. The Commission, however, are unable to change the views previously expressed with respect to this design for the site chosen on the south cross-axis of the Mall. In Charlottesville, Virginia, Jefferson designed a Pantheon, the Library of the University of Virginia, which, as a work of art, has withstood the test of time. However, it seems to the Commission of Fine Arts that it would be unfortunate to erect as a Memorial still another Pantheon in Washington enclosing a portrait statue of Jefferson.

Another study prepared by your architects showing a more open treatment providing two semi-circular colonnades seems to the Commission more eminently fitting for the site and commends this design to the Jefferson Memorial Commission as one more suitable, after further and more detailed study, to memorialize the great contributions which Thomas Jefferson made to this nation.

This design, which the Commission realizes is only in a stage of preliminary study, is most fitting, simple, and dignified, becoming the great personage to be honored. It has the potentialities of a monument of unique distinction inasmuch as there is nothing that resembles it either in this country or abroad.

The site on the south cross-axis of the Mall is flat; beyond lie the broad expanses of the Potomac. This site, which the Commission of Fine Arts have previously approved, calls for a low, broad, architectural mass, the central axis open or partly open, with a notable central figure or other sculptural composition dominating the surrounding structure designed to partly enclose an area which will become the shrine dedicated to the writer of the Declaration of Independence.

The site is the last one of importance in the Central Composition of the National Capital. The Memorial erected there should, we believe, not only be suitable to the characteristics of a great American, but as well suitable to the site itself, thus to form an integral harmonized unit in the most distinguished city plan in the world.

The scheme providing double semi-circular colonnades, in our judgment, fulfills these rigid requirements of the site. We feel too that this design has the requisite attributes to memorialize the personality of Jefferson. The design we favor fills the site, blends into the larger composition of river, lake, and Mall, is unique in character as was Jefferson, is new in conception, and possible of becoming an outstanding achievement in monumental design.

The Commission of Fine Arts commend this to you and to the members of the Jefferson Memorial Commission, with the sincere belief that confidence in our studied consideration of this most important problem will be fully justified.

The Commission gave consideration to the suggestion of a monument to Jefferson proposed to be placed in the center of the Mall opposite the Archives Building. In our judgment, the simple broad expanse of lawn, stretching from the Capitol to the Washington Monument, should not be interrupted by any Memorial.

Be assured, sir, that the Commission of Fine Arts desire to be of every possible assistence to you and to your Commission and stand ready to cooperate as may best serve your wishes.

Very sincerely yours,

For the Commission of Fine Arts

DILLON D. CLARKE,
Chairman.

GDC:MVL
cc: Fiske Kimball
Frederic A. Delano
All Members of Commission of Fine Arts

EXHIBIT F-1

County Office Building
White Plains, N.Y.

February 6, 1930.

Memorandum to Members of the
Commission of Fine Arts: Re: Jefferson Memorial

In accordance with arrangements made by Fiske Kimball at the time of our last meeting in Washington, February 3, 1930, Mr. Manship and the Chairman met for lunch at the Century Club with Congressman Boylan, Fiske Kimball, and Egbert Gibboney, members of the Jefferson Memorial Commission, and Otto Eggers, the architect. All present read my letter to Congressman Boylan, Chairman of the Commission. A general discussion followed, with the result that the architect was authorized by Mr. Boylan to proceed with further studies for a memorial based upon the parti approved by the Fine Arts Commission, a treatment using semicircular colonnades with the axis open. Mr. Manship brought up the subject of the sculpture for the Memorial and urged a competition for this element of the composition.

The Jefferson Memorial Commission will meet again on Thursday, February 27th, to consider new drawings to be prepared by Mr. Eggers. I promised to be present to urge the adoption of the open scheme by the Jefferson Memorial Commission. While I hardly believe that it is necessary for the full membership to be present, I shall need support at this important meeting. Since Mr. Shepley will probably be in Washington that day, I wish he would plan to attend. I also wish that Mr. Manship would be present to discuss the subject of sculpture. I am corresponding with the Jefferson Memorial Commission to notify Messrs. Shepley and Manship of the time and place of the meeting.

It is my intention to keep the members fully informed concerning important matters that come up from time to time between meetings concerning this particular matter and any others of consequence to the Commission.

Respectfully submitted,

CILMORE D. CLARKE,
Chairman.

GDC:EVL

EXHIBIT F-2

Copy for The Commission
of Fine Arts

Dr. C. G. Abbot, Secretary of the Smithsonian Institution, Mr. Gilmore D. Clarke, representing The Commission of Fine Arts, and Miss Katharine N. Rhoades, as provided in Paragraph 4 of the Codocil to the Will of the late Charles L. Freer, have examined the following objects:

1 Bronze sacral vessel of the type kuang. Chinese, Chou dynasty, circa 1000 B. C.

1 Bronze sacral vessel of the type chih. Chinese, Chou dynasty.

1 Bowl with cover; bronze inlaid with silver. Chinese, 3rd-4th century B. C.

1 Bronze mirror. Chinese, T'ang dynasty.

1 Painting in ink on paper, by Kung K'ai Chinese, 13th century.

1 Persian miniature: The bier of Alexander. 14th century.

1 Persian miniature of a running gazelle and birds. Early 14th century.

1 Miniature: Two doctors. Mesopotamian, A. D. 1222

1 Book-binding, Arabic (Egypt), 14th century,

which have been recommended for purchase for the Freer Gallery of Art by Mr. John E. Lodge, Director, and hereby approve the purchase.

January 18th, 1938. Secretary, Smithsonian Institution

February 3rd, 1938. (Signed) Gilmore D. Clarke,
Chairman, Commission of Fine Arts.

Katharine N. Rhoades.

EXHIBIT G

Copy for The Commission of
Fine Arts

Dr. C. G. Abbot, Secretary of the Smithsonian Institution, Mr. Charles Moore, representing The Commission of Fine Arts, and Miss Katharine N. Rhoades, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Persian Kufic ms. book by al-Shahrastani. 12th century.

which has been recommended for purchase for the Freer Gallery of Art by Mr. John E. Lodge, Curator, and hereby approve the purchase.

August 16th, 1937. Secretary, Smithsonian Institution

February 3rd, 1938. (Signed) Gilmore D. Clarke, Chairman, Commission of Fine Arts.

January 8th, 1938. Katharine N. Rhoades.

EXHIBIT G

C O P Y

February 7, 1938.

C. G. Abbot, Esq.,
Secretary, Smithsonian Institution,
Washington, D. C.

My dear Mr. Abbot:

The Commission of Fine Arts met with Mr. Lodge at the Freer Gallery last Thursday, viewed the proposed new acquisitions of Chinese Art with great interest and heartily approved them.

The Commission meets at least once each month in Washington, and upon notice to the Secretary, Mr. E. P. Caemmerer, we shall be pleased to review works of art at the Freer Gallery some time during the day of meeting. If an occasion should arise when it is not convenient for the Commission to meet together, then Mr. Paul Manship will act with authority to represent the Commission.

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

EXHIBIT G-1

Smithsonian Institution,
February 10, 1938.

Dear Mr. Clarke:

Thank you for your kind letter of February 7. The proposed arrangement for future inspections of proposed acquisitions for the Freer Gallery is entirely satisfactory.

Very sincerely yours,
C. G. Abbot,
Secretary.

Mr. Gilmore D. Clarke, Chairman,
The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

EXHIBIT G-2